CALIFORNIA SCHOOL OF FINE ARTS

SAN FRANCISCO

SEASON OF 1929-30

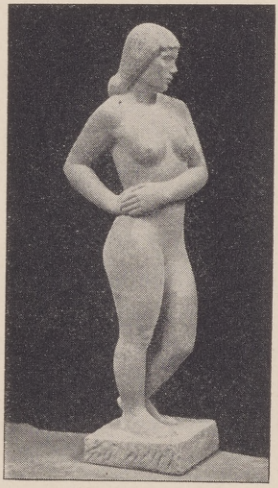
CATALOGUE OF CALIFORNIA SCHOOL OF FINE ARTS

SAN FRANCISCO
SEASON OF 1929 · 30

Printed by Taylor & Taylor, San Francisco

. . Art is not a special sauce applied to ordinary cooking; it is the cooking itself if it is good. Most simply and generally art may be thought of as *the well-doing of what needs doing*. If the thing is not worth doing it can hardly be a work of art, however well it may be done. A thing worth doing which is ill done is hardly a thing at all.

W. R. LETHABY.



By a student

FACULTY

LEE F. RANDOLPH, *Director of the School:* Painting and Drawing from Life; Lectures on Art; Composition and Anatomy.

E. SPENCER MACKY, *Dean of the Faculty, Head of the Night School:* Painting and Drawing from Portrait and Life (Day and Night School); Lectures on Art; Composition and Anatomy.

CONSTANCE L. MACKY: Life Drawing and Painting; Still-Life Painting (Day and Night School).

RALPH STACKPOLE: Day Sculpture.

RUTH CRAVATH: Night Sculpture.

EDGAR WALTER: Visiting Instructor in Sculpture.

GOTTARDO PIAZZONI: Landscape Painting and Composition.

GERTRUDE PARTINGTON ALBRIGHT: Life and Portrait Painting; Costume Sketch; Composition; Short Course in Etching. Lectures on Art.

RAY S. BOYNTON: Mural Decoration; Methods; Illustration.

OTIS OLDFIELD: Painting and Drawing; Still Life (Day and Night School).

NELSON POOLE: Design and Color; Interior Decoration (Day and Night School).

MARION HARTWELL: Design and Color; Handicrafts (Day and Night School).

LUCIEN LABAUDT: Stage and Costume Design.

JUDSON L. STARR: Applied Graphic Art; Lettering; Posters (Day and Night School).

CAROL WURTENBERGER: Assistant in Drawing (Day and Night School).

ALICE B. CHITTENDEN: Saturday Classes.

ANITA HESTWOOD PARKER: Saturday Classes.

CALIFORNIA SCHOOL OF FINE ARTS

CORNER OF CHESTNUT AND JONES STREETS

SAN FRANCISCO

Regular Session 1929-1930

THE CALIFORNIA SCHOOL OF FINE ARTS was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is now established in its permanent home, and the 1929-1930 Session opens on August 19th in the splendid group of buildings just completed on the new site at Chestnut and Jones streets, on the slope of Russian Hill overlooking the bay.

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. For many years, as the Mark Hopkins Institute, it occupied the historic site on California Street, which, however, was finally sold, and after careful consideration of every available location about the city, the present property was purchased for the obvious advantages it offers. Here, amid quiet and picturesque surroundings and commanding an inspiring view of bay and hills, the new home has been erected with ample room for a greatly enlarged School, with north-light studios and sunny gardens, a permanent art-gallery and lecture-hall, and complete modern equipment. Furthermore, the plan embraces extensive future additions as the growth of the Art Association and School may require.

LOCATION: The new site is easily accessible from all parts of the city and bay region. Cars of the three street-railway systems of the city pass within a block and transfer to all points. These are the Stockton Street Municipal cars, the Bay and Taylor cars of the Powell Street cable line (Market Street Railway Company), and the Hyde Street cars of the California Street cable system. Get off all cars at Chestnut Street. Columbus Avenue, a main highway connecting Market Street with Van Ness Avenue and the Presidio, passes the lower corner of the property.

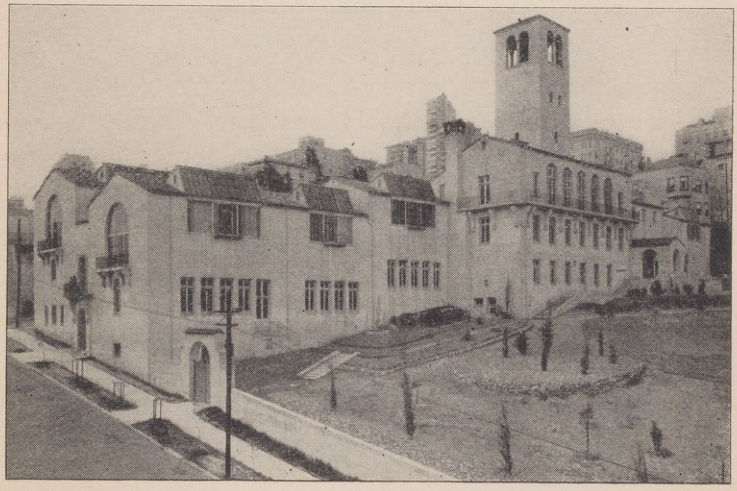
AIMS: It is the desire of artists and laymen of the Art Association to make of this new home the center of an ever-growing art influence in this community. The School endeavors, by the inspiration of thoughtful example and fundamental art education, to give its students a right start on the road to success. It seeks to combine appreciation and reverence for the great traditions of the past with the development of creative individuality.

ENROLLMENT AND INSTRUCTION

Students may enter the School at any time. While no examination or previous instruction is required for the Fine Arts and professional courses of study, students who do not make reasonable progress in their work are not encouraged to remain in the School. Students desiring to take the Normal Course to qualify as teachers of art must be high-school graduates or the equivalent, with at least fifteen units of recommended high-school work to their credit, and must file with the School a detailed record of scholarship and the high-school principal's recommendation.

Satisfactory work done in other institutions of high

THE NEW BUILDINGS: Upper, a south view; Lower, the north elevation



standing will be given full credit in this School. Elementary work will be given to beginners so far as seems necessary to fit them for the life-drawing and painting classes and other advanced courses of study.

A serious study of Anatomy is required of all students who work in the life classes.

The instruction is individual, as well as by lectures and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance, based upon the work accomplished, will be given at close of the term. The instructors are present to give criticisms two or three times a week.

The Faculty members have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

LIBRARY: One of the most attractive features of the new buildings is the library-room, a quiet retreat with open fireplace and big windows. It contains many valuable books on art and the art magazines and periodicals.

THE ANNE BREMER MEMORIAL LIBRARY: Through the generosity of Mr. Albert M. Bender an addition to the regular School library has been founded, to be known as the Anne Bremer Memorial Library. It is now a reference collection of exceptional value.

HISTORY OF ART: A course of lectures on the History of Art, tracing its growth and development from ancient to modern times and the influences that decided its char-

EXTERIOR AND INTERIOR VIEWS: Upper, the Arcade; Lower, the Library

acter, with particular emphasis put on composition. These lectures will be profusely illustrated by lantern-slides. Also many other interesting lectures on various art topics will be given during the year.

TEACHERS OF ART: The School offers a Normal Teachers Course comprising four years of comprehensive and systematic study of fine and applied arts. Satisfactory completion of this course is accepted by the State Board of Education towards the special Secondary Credential of the Arts Type. This credential permits the holder to teach the Arts and Crafts in the elementary, intermediate and high schools, and junior colleges of California. (Write for further information regarding this course.)

TERMS FOR UNITS OF CREDIT: The School will evaluate work done by students in terms of units of credit according to the regulations governing the granting of special Credentials and Certificates of the Arts Type, issued by the Commission of Credentials of the State Board of Education. "A unit or semester-hour is one recitation or lecture hour per week of prepared work carried for a period of eighteen (18) weeks, or of three (3) hours of laboratory work per week carried for a period of eighteen (18) weeks. Prepared work presupposes an average of at least two full hours of study in preparation for each hour of lecture or recitation."

Students who desire credit for their work must sign a card to this effect at time of enrollment. A fee of two dollars per term is charged for the extra work this supervision entails.

No credit will be given for work marked lower than grade "C."

It is advised that the student should not undertake to carry more than fifteen units of study.

Credits will not be issued to students who do not complete the full time requirement of any given course of study (exception to this rule can be made only upon the special recommendation of the instructor).

CALENDAR FOR 1929-30: The first term opens Monday, August 19th, and closes Saturday, December 21, 1929. The second term opens Monday, January 6th, and closes Friday, May 16, 1930. Students are advised to enroll during the week previous to the opening day of each term.

The Summer Session of six weeks opens Monday, June 23d, and closes Friday, August 1, 1930.

The School will be closed on only a few special holidays to be announced.

SCHOLARSHIPS AND PRIZES

WILLIAMS SCHOLARSHIP: A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the San Francisco Art Association offers several Annual Scholarships. The awards are made by the Faculty on the general standard of work and progress attained during the course of the year.

ANGUS GORDON BOGGS MEMORIAL SCHOLARSHIP: A yearly scholarship has been founded by Mrs. Angus Gordon Boggs as a memorial to her husband.

I. N. WALTER SCULPTURE PRIZE: From the income of a fund donated by Caroline Walter in memory of her husband, Isaac N. Walter, a prize of fifty dollars will be awarded annually for the best student work done in sculpture during the Regular Session.

THE ANNE BREMER MEMORIAL FUND: In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund of over twenty-seven thousand dollars has been created by public subscription, the income from which will be used each year for the aid and encourage-

ment of deserving students of the School. Awards will be made according to the terms of the fund, in scholarships, and in other ways for the financial assistance of those who would otherwise be unable to pursue the study of art.

HIGH SCHOOL SCHOLARSHIPS: An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Monday, April 21, 1930. High schools will be sent further information in advance of this date.

MISCELLANEOUS

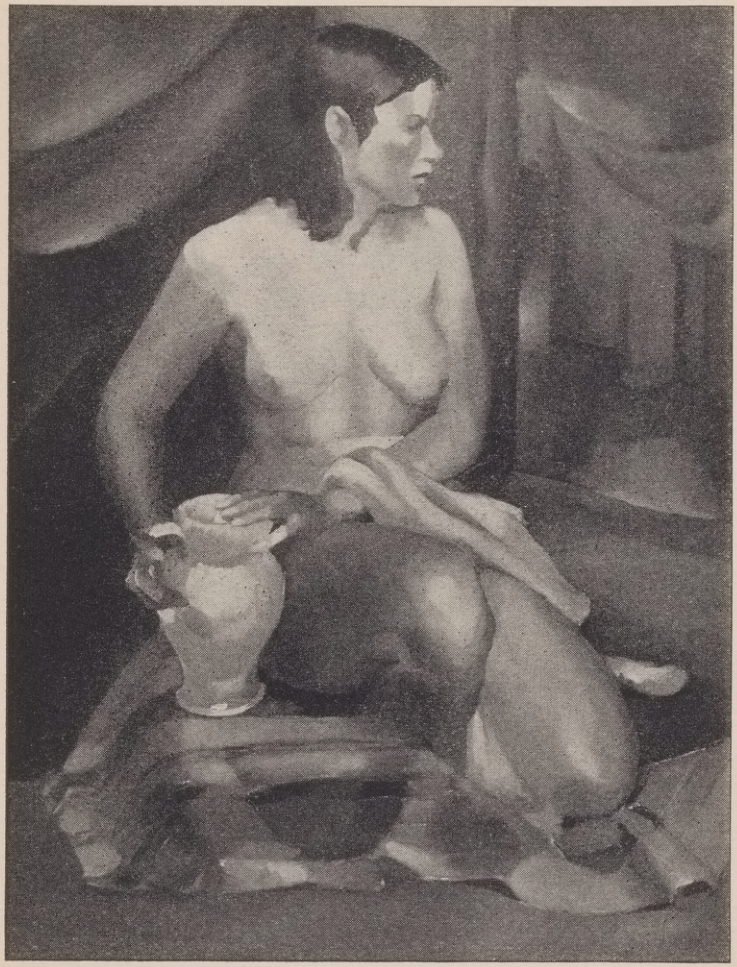
COMPETITIONS: Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples from the work of each student at any time during the year, for exhibition or for the permanent collection of the School.

STORE: For convenience of students the School maintains a store where supplies may be purchased at lowest prices.

SOCIAL AND DINING-ROOM AND KITCHEN: A large, attractive room is provided for students as a social and dining-room, with kitchen attached. Here students may eat their lunches and obtain simple dishes, including tea, coffee, etc., at moderate prices.

SOCIAL ACTIVITIES: The new buildings offer splendid opportunities for the inauguration of interesting social activities on the part of the School and Art Association.



PAINTING: By a student of the Life Classes

The patio, or cloistered court, has been especially wired for lighting effects, designed for out-of-door dramatic and musical presentations.

DEPORTMENT: It is the intention of the School to maintain at all times in the classrooms and hallways during study hours the quiet and order necessary to concentrated work. Violation of rules will be followed by quick suspension or dismissal from the School. Monitors will be appointed to take charge of each class. It shall be their duty to maintain order and quiet and to have general supervision.

SUMMER SESSION, 1930

A Summer Session of six weeks will be held as usual next summer, June 23 to August 1, 1930. With instructors and general courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

The aim each summer is to add to the fundamental instruction given some features of exceptional interest.

Teachers of art will find courses which apply directly to the work they are doing. The classes are arranged with a view to their particular needs. Credits will be given toward the Normal Teachers Course to students properly enrolled for this course. A special catalogue of the Summer Session giving full detailed information is prepared in the spring and copies will be mailed on request.

COURSES OF STUDY

LIFE CLASSES: Painting and Drawing from Life and Antique—The study of form expressed in line, mass, and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to imaginative and memory drawing.

As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are required to attend the lecture of one hour on anatomy, given on Thursday mornings. Any exceptions to this rule must be made by application to the Director.

Prerequisite: A satisfactory amount of elementary work.
Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

ELEMENTARY COURSE: For beginning students a carefully planned course of study has been prepared which will offer a wide range and variety of subject-matter and is designed to give them a broad foundation on which to build their future work. It includes antique, object and life drawing, still-life painting, theory and practice of color, imaginative drawing and composition, decorative design, and such related subjects as perspective, anatomy, and mechanical drawing. All students must satisfactorily meet these elementary requirements before admission to advanced classes. There is no prescribed time, as quality of work will be the sole test. The case of each student will be considered separately and work assigned accordingly.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12, and 1 to 4.

SCULPTURE AND ORNAMENTAL MODELING: The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be introduced.

A professional course in ornamental modeling, including study of historic ornament, styles, and periods. The relation of sculpture to architecture.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year. Advanced students will be taught stone-cutting.

Monday, Tuesday, Wednesday, Thursday, Friday, 9 to 12.

ARCHITECTURAL DESIGN: When sufficient applications are received, a class will be formed to follow problems in architectural composition. An atelier will be at the disposal of the registered students, where regular criticisms will be given by a competent architect. Rudimentary knowledge of mechanical drawing is desirable. The work will embrace study of orders, simple and advanced architectural design.

Hours to be announced.

MURAL DECORATION—METHODS: This class aims to develop the student in expressing ideas in pictorial form, laying stress on composing architectural spaces. Fresco and other methods adapted to working directly on the wall will be practiced with the idea of bringing the student in contact with the materials of the wall and their limitations. It is planned, whenever opportunities offer, to carry out decorative problems on the wall. A certain amount of preliminary work from life is an essential preparation for this class.

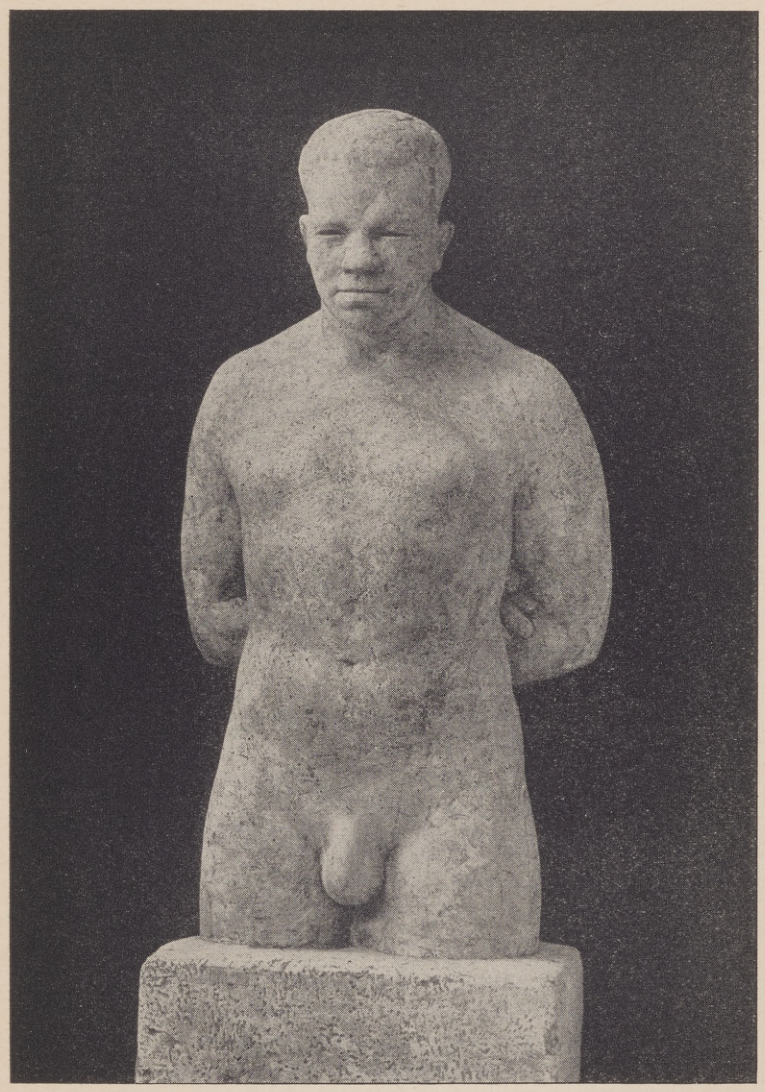
Monday, Tuesday, Wednesday, Thursday, Friday, 1 to 4.

FIGURE PAINTING AND COMPOSITION: A class in advanced painting from life—models will be posed, nude, in costume, or draped, with accessories to carry out problems as indicated by the instructor. Special types of work may be assigned individual students as the instructor may consider appropriate.

Monday, Tuesday, Wednesday, Thursday, 1 to 4.

PORTRAIT DRAWING AND PAINTING: The elements of this important study are given in the life drawing and painting classes, both morning and afternoon. Individual students may give special attention to this line of work by arrangement with the instructor of the class.

FIGURE DRAWING AND PAINTING: The model will be posed both nude and costumed, although other subject-matter may be substituted in particular cases, if found more helpful in developing the inclination of the student. Interesting background for the costumed model will be provided on occasion by the School gardens.



SCULPTURE STUDY: By a student of the Sculpture Class

Composition will receive special encouragement; a thorough analysis being given of all the work of the students in this direction.

Monday, Tuesday, Wednesday, Thursday, 1 to 4.

COMPOSITION AND HISTORY OF ART: This vital subject in the training of an artist will be given special consideration through a course of lectures, including criticism of work brought in by members of the class on problems assigned from week to week. The lectures will be profusely illustrated by stereopticon slides, when analyses will be made of works by the great masters, both ancient and modern. The lectures will be given alternately by various instructors of the School, thus insuring a diversity of point of view and method of approach to the subject. All students enrolled in this course must submit work each week for criticism.

Throughout the year—Thursday, 4 to 5.

SKETCH CLASS: Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

Friday, 1 to 4.

STILL LIFE: Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

On account of the importance of this study to the acquisition of a thorough knowledge of painting, work in this subject will be required of both advanced and beginning students.

Monday, Tuesday, Wednesday, Thursday, Friday, 1 to 4.

CONSTRUCTIVE STILL-LIFE PAINTING AND COLOR STUDY: A special training in the form of color drill for the precise understanding of pigments and their uses. This method is based upon comparative study of abstract and natural objects, and touches fundamental points concerning opposition of color, organization of the surface, and distribution of masses, by means of direct painting in zones. Its object is to stimulate plastic thought in the translation of nature, with prompt decision and scientific rendering.

Friday, 9 to 12.

PERSPECTIVE: A complete course in theoretical and applied perspective, drawing from still life, interiors, and out-of-door subjects. This course will be given only at intervals when it seems most advisable. Hours to be announced.

Required of all normal students.

PEN-AND-INK RENDERING: Another course to be given when it seems advisable, and alternating with the above course in perspective. Study of technique necessary in many branches of professional work.

Prerequisites: At least one semester in Perspective and Elementary Drawing.
Required of all normal students. Hours to be announced.

MECHANICAL DRAWING: A comprehensive course in Mechanical Drawing required of all Normal students. This is not a continuous course, but will be given as occasion demands.

Hours to be announced.

LANDSCAPE PAINTING: All day Saturday Mr. Piazzoni will conduct a course in Landscape Painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with talks on the subject by the instructor.

Saturday, 9 to 12, and 1 to 4.

ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students working in life classes are required to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts and living model. Text-book recommended is Arthur Thompson's "Anatomy for Art Students."

Thursday, 11 to 12—1 hour lecture.

ETCHING: An eight weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process from the preparation of the plate to the pulling of the final

DRAWING: By a student of the Life Classes

DRAWING: By a student of the Life Classes

proof. This work is of great value to painters. Gertrude Partington Albright, Instructor.

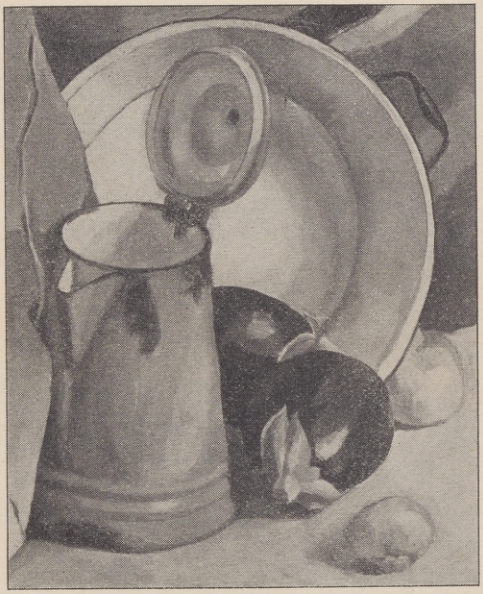
Hours to be announced.

APPLIED GRAPHIC ART: (Comprehending Commercial Art, Posters, Lettering, etc.) The school offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations. and all the practical problems that the student will be required to meet in professional work.

A part of the year will be devoted to the study of Lettering, with special lectures on the subject and consideration of fine examples, ancient and modern. Lettering for both artistic and commercial needs.

For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.

Thursday, 9 to 12—1 hour lecture; 2 hours laboratory.
Night School: Friday, 7 to 10.



PAINTING: By a student of the Still-Life Classes

DESIGN AND CRAFT CLASSES: Upper, Painted Hanging; Lower, Repeat Pattern

DESIGN COURSES

The Design Department of the California School of Fine Arts is planned as an integral part of the study of fine arts. Its particular field is color, form, and line as related to pure Design and the applied arts. Its objective is the enlargement of the understanding of the Fine Arts in their application to Interior Decoration and the Industrial Arts, and the preparation of Instructors.

BEGINNING DESIGN: Covering the basic principles of Design from its foundation in geometrical forms and rhythmic construction by a logical progression to original abstractions from nature. Light-dark composition.

Rapid and spontaneous production is emphasized in order to quickly grasp the principles of rhythm and construction and bring about a direct and free way of working.

Study of the laws of color composition in pigments and light. Interpretation of design into imaginative color sequences and decorative compositions.

Thursday, 1 to 4. Criticism and laboratory. MISS HARTWELL

ADVANCED DESIGN: This class deals with the principles of construction as demonstrated by geometrical form, in its relation to rhythm and harmony.

The advanced students are given the problems of pattern and composition required in the practical application of design to specific areas and shapes.

Fundamental principles of color harmony are taken up in each session, and students are required to work out these problems in conjunction with their other work.

Tuesday, 1 to 4. Criticism and laboratory. MR. POOLE

SPECIAL ADVANCED DESIGN AND INTERIOR DECORATION (*a supplementary course for students majoring in Design*): This course will deal with ornament in its relation to form, architectural embellishment, and interior decoration; emphasizing fundamental color rela

tions; the designing of materials for such purposes and the principles involved; the part light plays in determining the character of Design and its color.

Pupils are expected to produce outside work and experiment with the principles taught.

Monday, 1 to 4. MR. POOLE

HISTORIC AND CONTEMPORARY DESIGN: Study and interpretation of historic compositions for modern decorative purposes—emphasis placed upon architectural ornament.

Friday, 9 to 12 Lecture and laboratory. MISS HARTWELL

APPLIED DESIGN AND CRAFTS: A course for students who have reached some understanding of Color and Design, for the application of problems developed in the Design Classes in the various craft mediums of Batik, Block Printing, Faïence decoration, Creation of abstract Architectural decorative motifs in course plaster.

Thursday, 9 to 12. MISS HARTWELL

COSTUME DESIGN AND STAGE CRAFT: Constructive, emotional, synthetic course based on the fundamental principles of art.

Part 1. Theory, line, form, color, relations, proportions, balance, symmetry, and eurythmy.

Part 2. History of costume.

Part 3. Application to theatrical productions, costumes, and stage settings.

Part 4. Application to present-day fashions.

Wednesday, Friday, 1 to 4. 1 hour lecture, 2 hours laboratory. MR. LABAUDT

CREATIVE COSTUME DESIGN: A special course in original costume designing, covering basic principles of draping, pattern-making, and fitting. The course gives practical training in the actual production of theatrical and historical costumes and present-day dress. It is founded on an understanding of the esthetic principles of line, balance, and color.

This course offers a rare opportunity to students who desire thorough training in the art of Costume Designing, both for educational and professional purposes. As the instruction is mainly individual, the student may progress into highly specialized and advanced lines of

work. Visits will be made to shops where the actual making of costumes may be watched through all phases of production.

Life drawing is included as an aid to the presentation of original ideas in Fashion Illustration. Students should also take work in the regular Life Drawing Classes of the School. An extra fee is charged for this course. Full particulars may be had on application at the School office or at Mr. Labaudt's studio, 528 Powell Street, San Francisco.

NIGHT CLASSES

BEGINNING DESIGN AND COLOR: A beginning course in Modern Decoration requiring no prerequisites, planned to give the student a knowledge of the elements of Creative Design, as well as studying the principles of Color Composition in pigment and light, developing imaginative color sequences and decorative compositions.

Wednesday, 7 to 10. MISS HARTWELL

ADVANCED DESIGN: This class will develop the study of Design in geometrical pattern, abstractions from nature, the creative use of fundamental forms and color in its application to varied functions and purposes.

Monday, 7 to 10. MR. POOLE

SATURDAY CLASSES

Important features of the School work are the Saturday Classes in art instruction to children. Advantages of such early training have long been recognized; and it is the desire of the School to make these classes of the greatest interest and usefulness in the development of a true appreciation of art and its place in the future life of the individual.

The instructors in the Saturday Classes, Mrs. Alice B. Chittenden and Mrs. Anita Hestwood Parker, endeavor to encourage and develop that natural love of children for creative expression in drawing, painting, modeling, and design.

DRAWING: By a student of the Life Classes

DRAWING: By a student of the Life Classes

Further detailed information will be gladly given; and parents are invited to visit the School to see for themselves the advantages offered by these courses of study.

Saturday, 9 to 12, and 1 to 4.

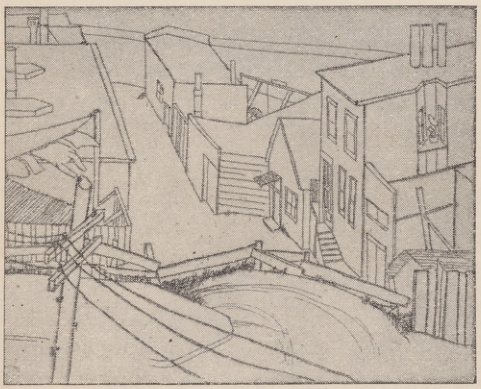
Simple luncheon dishes are offered at reasonable prices in the School cafeteria.

SPECIAL SATURDAY CLASS FOR ADULTS

PAINTING AND COLOR STUDY: An understanding of the plastic motive. It is a special professional advantage for those who have no other time to paint with light of day, and acquaints one with the principles of color analysis, composition, and theme, necessary for the groundwork of Fine Arts, Decoration, or, simply, intelligent painting for one's pleasure. This class is open to beginning or advanced students, while to men and women otherwise engaged during the week it offers an interesting opportunity for study.

The tuition fee is $5.00 per month; $1.00 enrollment fee. Ask for details at the office.

Saturday, 1 to 4. *Instructor*, MR. OLDFIELD



ETCHING: By a student of the Etching Class

NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY, 7 TO 10 P.M.

THE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School. In all the classes, whether in Drawing and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing with the use of simple materials is taught.

When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art classes.

On Friday nights Mr. Macky gives lectures of one hour on Anatomy, Art History, and Appreciation. These lectures are open to all students.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")

The Sculpture Class provides study from the living figure and along lines of Architectural Modeling and Composition. In the new buildings the Night Classes occupy large, well-lighted studios specially equipped for their needs. Students may enroll at any time.

TUITION FEES

	MONTH	TERM
All day (ten half days per week)	$23.00	$85.00
Half day (five half days per week)	17.00	65.00
Two half days per week, Life and Portrait classes excepted	9.00	32.00
All special classes in Design and Crafts or other subjects	5.00	19.00
Night school (Monday, Wednesday, Friday, three nights per week)	9.00	32.00
Saturday class (9 a. m. to 4 p. m.)	8.00	
Saturday class (half day)	5.00	
Saturday afternoon, Still Life Painting	5.00	19.00
Enrollment fee, each student per term		1.00
Rent of lockers per term, according to size	$1.50, $2.50, $4.00	

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of $5 a month is made.

An enrollment fee of one dollar is charged.

Studio fee of $2 a month for the Day School and $1 a month for the Night School is charged in the Sculpture Class for use of clay, etc.

Studio fee of $3 each term is charged in the Costume Design Class to cover use of material and equipment.

Students must use School padlocks for lockers. A deposit of $1.50 is required on these padlocks, which sum is refunded on return of padlock at close of term.

Recording fee of $2 is charged to students who register for units of credit. A card to this effect must be signed at time of enrollment.

The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when paid within the first month of enrollment.

Students are not received for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

TUITION FEES ARE NOT REFUNDED FOR ANY CAUSE WHATEVER.

*** *For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, Chestnut and Jones streets, San Francisco, California.*

SCHEDULE OF CLASSES

NOTE: Preparatory classes are held daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy. Composition is given in connection with all Life Classes. (See the special note on Composition Courses.) Special classes for beginners are held both morning and afternoon during the day sessions, and for the Night Classes on Monday, Wednesday, and Friday evenings.

MORNING AND AFTERNOON SESSIONS

Morning Sessions are held from 9 to 12; the Afternoon Sessions are held from 1 to 4.

MONDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Sculpture, *Mr. Stackpole.*
Life Drawing; Painting (All Day), *Mr. Macky.*
Elem. Drawing, *Miss Wurtenberger.*

TUESDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Sculpture.
Life Drawing and Painting, *Mr. Macky.*
Elem. Drawing, *Miss Wurtenberger.*

WEDNESDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Sculpture, *Mr. Stackpole.*
Life Drawing and Painting, *Mr. Macky.*
Elem. Drawing, *Miss Wurtenberger.*

THURSDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Applied (Commercial) Art, *Mr. Starr.*
Sculpture.
Life Drawing and Painting, *Mr. Macky.*
Applied Design: Crafts, *Miss Hartwell.*
Anatomy Lecture (11-12), *Mr. Randolph.*
Elementary Drawing.

FRIDAY MORNING:

Life Drawing & Painting, *Mr. Randolph.*
Constructive Color Study, *Mr. Oldfield.*
Sculpture.
Life Drawing and Painting, *Mr. Macky.*
Historic Design, *Miss Hartwell.*

MONDAY AFTERNOON:

Mural Painting, *Mr. Boynton.*
Life Painting, *Mrs. Macky.*
Special Design and Interior Decoration, *Mr. Poole.*
Life Painting, *Mrs. Albright.*
Still-Life Painting, *Mrs. Macky.*
Life Drawing, *Mr. Randolph.*

TUESDAY AFTERNOON:

Still Life Painting, *Mrs. Macky.*
Drawing and Painting Classes.
Mural Painting.
Advanced Design, *Mr. Poole.*

WEDNESDAY AFTERNOON:

Mural Painting, *Mr. Boynton.*
Life Painting.
Costume and Stage Design, *Mr. Labaudt.*
Life Painting.
Still-Life Pantiing, *Mrs. Macky.*
Life Drawing, *Mr. Boynton.*

THURSDAY AFTERNOON:

Life Painting, *Mrs. Albright.*
Still-Life Painting.
Life Painting, *Mrs. Macky.*
Mural Painting.
Lecture course on History of Art and Composition (4-5), *Members of the Faculty.*
Beginning Design, *Miss Hartwell.*

FRIDAY AFTERNOON:

Sketch, *Mrs. Albright.*
Costume and Stage Design, *Mr. Labaudt.*
Painting and Drawing Classes.

SATURDAY CLASSES

Children's Classes (all day), *Mrs. Chittenden.*
Landscape (all day), *Mr. Piazzoni.*
Children's Classes (all day), *Mrs. Parker.*
Still-Life Painting (1 to 4), *Mr. Oldfield.*

NIGHT SCHOOL, 7 TO 10

MONDAY EVENING:

Drawing and Painting from Life, *Mr. Macky* and *Mrs. Macky.*
Sculpture, *Miss Cravath.*
Advanced Design, *Mr. Poole.*
Elem. Drawing, *Miss Wurtenberger.*
Painting, *Mr. Oldfield.*

WEDNESDAY EVENING:

Drawing and Painting from Life, *Mr. Macky* and *Mrs. Macky.*
Beginning Design, *Miss Hartwell.*
Sculpture.
Elem. Drawing, *Miss Wurtenberger.*

FRIDAY EVENING:

Drawing & Painting from Life, *Mr. Macky.*
Sculpture, *Miss Cravath.*
Lecture, 8 o'clock, *Mr. Macky.*
Applied (Commercial) Art, *Mr. Starr.*
Elem. Drawing, *Miss Wurtenberger.*

By a student